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THEUVENT. Notes sur quelques monuments anciens de la Manche, de l'Ille-et-Villaine et de la Haute-Saône. Tours. 11 pp. 8vo. (Extract from the report of the congress held at Mans and Laval in May, 1878, by the Société Française d'Archéologie.)

## PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

HARPER'S MONTHLY for March:—The New School of Italian Painting and Sculpture. By J. J. Jarves. Illustr.

HARPER'S WEEKLY for Jan. 31:—The Tile Club at Work. Illustr.—Feb. 14: The Water-Color Society. Illustr.—Feb. 21: Buddhist Antiquities in Afghanistan. Illustr.

LIPPINCOTT'S MAGAZINE for March:—Old and New Rouen. Concl. paper. By Edward King. —Decorative Art and its Dogmas. Concl. paper. By M. G. Van Rensselaer.

NORTH AMERICAN REVIEW for March:—The Life and Works of Gilbert Stuart. (In *Recent Biography*.)

SCRIBNER'S MONTHLY for March:—The Tile Club Afloat. By W. Mackay Laffan and Edward Strahan. Illustr.—Cham. By Richard Whiteing. Illustr.—The Purchase of Pictures: a Proposition. (In *Topics of the Time*.)

## AMERICAN ART CHRONICLE.

## MUSEUMS AND COLLECTIONS.

METROPOLITAN MUSEUM OF ART, NEW YORK.—The Museum will be opened to the public April 1st. A private reception to invited guests will be given on March 30th. The collections have lately received some important additions. Dr. Magoon, of Philadelphia, has presented to the Museum a collection of 80 water-colors by W. T. Richards, the well-known Philadelphia artist; Mr. H. G. Marquand, one of the trustees, has given a collection of Venetian glass; and Mr. Drexel has deposited for an indefinite length of time a number of Egyptian antiquities.

MUSEUM OF FINE ARTS, BOSTON.—The rest of the Portico of the Caryatides will arrive in this country about the middle of April.—The picture-galleries have again been hung with a miscellaneous collection, the Hunt Exhibition having closed. Quite a number, however, of Mr. Hunt's works still remain. Of the late additions, Mr. Charles Sprague Pearce's Salon picture, *The Sacrifice of Abraham*, Mr. Elihu Vedder's *Sorceress*, and the drawings by Mr. Ruskin, lent by Prof. Norton, are specially noteworthy.—The Trustees of the Museum have voted \$1,000 to be expended in works by Mr. Hunt, and the committee intend to devote the entire sum to the purchase of charcoal, as a number of the oil paintings of the deceased will probably be acquired for the Museum by the Memorial Committee.

THE GRAY COLLECTION OF ENGRAVINGS, deposited in the Museum of Fine Arts, Boston, is open to the public daily in so far as the prints on exhibition in the wall-cases are concerned. The curator, Mr. E. H. Greenleaf, is in attendance Tuesdays and Wednesdays, and on these days and under his supervision the engravings in portfolios are open to the inspection of students and persons especially interested. The specimens on exhibition in the first room are changed about once in six weeks. In the second room there is a permanent exhibition of selections from the works of Dürer, Rembrandt, Haden, Jacque, etc. Of the etchings by Jacque there are over one hundred in the collection, placed in the Museum by the Athenæum, and of these thirty are in the cases. Mr. Charles C. Perkins has also lent a series of superb impressions of Méryon's plates.

CORCORAN GALLERY, WASHINGTON.—Two statues by Ezekiel, representing respectively *Phidias* and *Raphael*, have been placed in the niches in the façade of the Corcoran Art Gallery building.

## ACADEMIES AND SCHOOLS.

PENNSYLVANIA ACADEMY OF THE FINE ARTS.—The annual meeting of stockholders was held Feb. 2. The retiring Directors were re-elected. The *Seventy-fourth Annual Report*, lately published, shows that the permanent collection of works of art was increased during the year 1879 by the acquisition of the Carey Collection, comprising 55 paintings, 4 water-colors, 2 black and white drawings, and 4 sculptures. Among the gifts were also four Tanagra figurines, presented by Mr. Fairman Rogers, and several other works. The Carey Collection includes original paintings by Collins, Cooper, Eastlake, Leslie, Macclise, Morland, Pyne, Stanfield, and Wilson, among English artists; and by Stuart, Sully, Huntington, Mount, Page, and Inman, among Americans. The Instruction Department has been very active, the number of students admitted in 1879 being 275. The financial condition of the Academy is improving, though it is still far from being satisfactory. Subscriptions are now in progress for the extinguishment of the debt, the interest on which is the principal drain on the resources of the institution. About \$50,000 have been subscribed, which will be binding when the whole amount reaches \$100,000.

THE PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN.—The statement made last month, on the strength of information received from Philadelphia, that the casts belonging to this school had been stored in the building of the Academy, turns out to have been premature.

THE MASSACHUSETTS STATE NORMAL ART SCHOOL.—According to the forty-third annual report of the Board of Education, as quoted by the *Boston Advertiser*, the Normal Art School is successfully accomplishing the purpose for which it was established,—the preparation of teachers of art in the public schools. The Report says that, in the opinion of the Board, the economy and wisdom of giving this institution a cordial support cannot be called in question.

McMICKEN SCHOOL OF DESIGN, CINCINNATI.—Prof. Thomas S. Noble, the Principal of the school, has made a complete revision of the scheme of work in all the divisions of the course of study. His plan has been adopted by the Faculty, and a more rigid enforcement of the regulations as to attendance has been ordered. By this means the extraordinary pressure for admission to the school will be somewhat abated, and those who now avail themselves

of the advantages it offers (free of cost to any resident of the city) will be enabled to carry on their work with greater ease and comfort. The pupils of the school have formed a society, to be known as the McMicken Art Association. It is intended that essays on subjects connected with art shall be read before the society by members and others; but the chief object in its formation is co-operation with a literary society connected with another department of Cincinnati University in the publication of a new monthly journal, under the title *Belatrasco*. The first number of this journal, for February, contains a couple of clever pen-and-ink sketches (reproduced by the phototype process) by two ladies, Miss Elizabeth Nourse and Miss Caroline Lord, both of whom are members of the sculpture class.

THE WOMEN'S ART MUSEUM ASSOCIATION OF CINCINNATI.—Mr. Preston Powers has closed his engagement with this association, and Mr. Ferd. Mersmann has taken the place of Instructor in Modelling.

SAN FRANCISCO.—Mr. Virgil Williams, whose intended resignation was announced last month, has been induced to remain with the School of Design for the present.

#### EXHIBITIONS AND SALES.

NEW YORK.—The Third Annual Exhibition of the Society of American Artists will open on March 15th, at Miner's Art Gallery. It will remain open one month.

Mr. Elihu Vedder, on a visit to this country from Italy, has on exhibition a large and very interesting collection of his works, at No. 39 West Union Square, New York. The collection includes such important examples as *The Sibyl*, *Young Marsyas*, and *Home of the Sphinx*. Mr. Vedder's reception days are Tuesday, Wednesday, Thursday, and Friday, from 11 A.M. to 4 P.M.

Mr. George P. A. Healy's new picture of Baron de Lesseps and Mr. Nathan Appleton is now on exhibition at the gallery of Messrs. M. Knoedler & Co.

Mr. Thomas Moran's *Conway Castle*, forms one of the attractions at the Spring Exhibition at the American Art Gallery, which opened on Feb. 19th. This is the only foreign picture in the collection. All the rest are works by American artists.

The sales at the Exhibition of the American Water-Color Society, up to Feb. 19th, amounted to about \$20,000, for something like 250 water-colors and etchings. Of many of the etchings duplicate proofs were sold. The sale of tickets has been unprecedented.

At the sale of the Artists' Fund Society of New York, on the 12th and 13th ult., the 101 paintings contributed by members in aid of the fund were all sold, realizing \$17,952.50, of which amount \$10,000 will be returned to members. The prices throughout were better than last year.

A picture "attributed to Turner," and representing a scene in Venice, one of a collection of pictures, principally by European artists, sold at auction by Thomas E. Kirby & Son, New York, on Jan. 27th and 28th, brought \$950.

The "Nathan Collection," comprising seventy-seven pictures, sold at auction in New York on Feb. 10th, brought \$39,117. Following are some of the highest prices obtained, according to the New York papers:—Bouguereau, *Crossing the Stream*, \$6,600; Zamacois, *The Rivals*, \$4,550; Bouguereau, *Mother and Child*, \$2,900; Meyer von Bremen, *The Lesson*, \$2,100; Hublin, *Reflection*, \$1,000.

The entire collection of paintings belonging to Mr. J.

Abner Harper, of New York, is to be sold at auction by Messrs. George A. Leavitt & Co., at Chickering Hall, on the evenings of March 12th and 13th. The catalogue enumerates the names of 110 different artists, comprising most of the leading names of the modern schools.

BOSTON.—The successful sale of the paintings, sketches, charcoals, etc., left by Mr. Hunt, has been so widely noticed in the daily press that it is hardly necessary to do more in this place than barely record the fact. The higher and highest prices obtained have been given in most papers, and a complete list will be found in the *Boston Advertiser* of Feb. 4th and 5th. According to this list, the prices paid for the drawings ranged up to \$700, that being the sum at which *The Drummer Boy* was knocked down. The highest price on the list of oil-paintings is \$9,600, for *American Falls, Niagara*, painted in the summer of 1878. The sum realized for the 63 paintings and 101 drawings sold amounts to \$63,887. A good deal of comment has been called forth by the extraordinarily high prices set upon some of the pictures (\$10,000 for *The Flight of Night*, \$12,000 for *The Bathers*). It is now reported on good authority that these prices were asked, not with a view to establishing the value of the pictures, but for the express purpose of preventing their being sold. The formality of a sale had to be gone through with, to satisfy the requirements of the law, but the pictures named would have been bid in, no matter at what price. They are to remain the property of the family, and, together with the great *Niagara*, and the *American Falls*, are to be taken to London for exhibition.

At the recent exhibition of the Boston Art Club, twelve pictures were sold.

PHILADELPHIA.—The Spring Exhibition of the Pennsylvania Academy of Fine Art will open on the 5th of April, three weeks earlier than usual. The "Mary Smith Prize" of \$100 will be awarded the second time during this exhibition. Only resident Philadelphia lady artists can compete.

The eighth reception of the Philadelphia Society of Artists was held at the Academy on the evening of Feb. 4th. Fifty-one works by members were exhibited, and a musical entertainment was given before a numerous audience. The Society held its first meeting on March 30th, 1877, the original members being Charles Linford, James B. Sword, Thomas B. Craig, Newbold H. Trotter, C. W. Knapp, and Frank D. Briscoe. In December of the same year a successful exhibition and sale was made in Wilmington, Del., and the first reception was held in January, 1878. Last year a charter was obtained. The object of the Society is the establishment of a gallery for the exhibition and sale of American works of art. The Society has twenty-two active members, all of whom, according to the by-laws, are professional painters and sculptors,—and the by-laws furthermore declare that their works must be "of a high order of merit." Professional musicians and readers are admitted as associate members, without vote. At the first annual sale of the Society, which took place on the evening of Feb. 12th, and which also comprised fifty-one works, many of them sketches and of small size, the sum of about \$2,000 was realized.

SAN FRANCISCO, CAL.—A meeting of artists was held on the evening of Jan. 28th, for the purpose of devising means for promoting the sale of pictures, and in other ways advancing the interests of the profession. It was decided to

form an association, to be known as the "Artists' Union," and to establish a sales-room, with a regularly appointed salesman. The final details were to be settled upon at a meeting called for Feb. 7th.

The resolution that only the works of local artists should be admitted to the Annual Spring Exhibition, which opens March 2d, has been rescinded, and it has been decided to admit the works of all American artists. There is also to be held a Loan Exhibition in September next, of foreign and Eastern pictures.

SALEM, MASS. — The Essex Institute proposes to hold an exhibition of the works of the artists and amateurs of Salem and its vicinity at Plummer Hall during the latter part of April. Contributions are invited of sketches in oil, water-color, charcoal, pen and ink, and pencil; paintings on porcelain, pottery, and glass; embroidery, modelling in clay, and wood carvings.

#### CLUBS.

THE BOSTON ART CLUB proposes to erect a new Club-House, at an estimated cost (including land) of about \$75,000. Of this amount, \$30,000 is to be raised by bonds to be secured by a second mortgage, and the balance on a first mortgage.

MELROSE, MASS. — A new art club, to be known as the *Melrose Art Club*, was organized here in February, with Mr. John W. Farwell as President.

THE PEN AND PENCIL CLUB of St. Louis, being, as its name implies, a literary and artistic society, was organized about ten years ago. Meetings were held once in two weeks until the spring of 1877, when they were discontinued. Most of those in St. Louis actively interested in art will remember the charming receptions and private exhibitions of pictures given in former years by this Club. It was thought with regret that one of the pleasantest and most useful of our local art and literary clubs had ceased to exist. But toward the last of January a call was issued, and the members responded almost without exception. The Club was reorganized on what promises to be a permanent basis, and another valuable aid to æsthetic culture has been added to those already in existence.

#### MONUMENTS.

An English periodical some time ago had the following item: "The jury of the international competition for the Washington Monument in Philadelphia has decided in favor of the sketch by Prof. Siemering, of Berlin. The monument was to cost \$180,000, but this sum will not be sufficient to execute Prof. Siemering's design." Inquiries made in Philadelphia to establish the reliability of this paragraph have not led to any definite result. From an article in the Philadelphia *Times* of Dec. 13th, 1879, it appears that the Pennsylvania Society of the Cincinnati is in possession of a Washington Monument fund, amounting to about \$125,000, and that competitive designs were asked for by the Society. Among the designs submitted is one by Prof. Siemering, and another by Mr. Story. "The committee," the article in question goes on to say, "has maintained the utmost secrecy concerning these models, not even members of the Society not of the committee having been permitted to inspect them." From the same article we learn that there is also another Washington Monument

fund, of \$52,000, in existence in Philadelphia, but that "no movement has been lately made to use the fund for the purpose for which it was designed."

Some time ago the friends and admirers of the late Gen. Frank P. Blair, in St. Louis, organized and incorporated the Blair Monument Association. Several thousand dollars have been collected, and the success of the undertaking seems to be assured. It is proposed to erect a statue, and in due time artists will be invited to submit models.

The dedication of the monument to Stonewall Jackson, to be erected in Metairie Cemetery, New Orleans, took place on Feb. 22d, the birthday of Washington.

A monument, to commemorate the inauguration of Washington as President, is to be erected in Wall Street, New York. Two committees have been formed for the purpose. It is hoped, however, that they will not conflict in any way, and that they may be consolidated.

According to the *New York Evening Post* of Feb. 4th, Mr. Harnisch, a young Philadelphia sculptor, now resident in Italy, has been commissioned to make the statue of Calhoun for the city of Charleston, S. C.

A number of ladies connected with the Women's Art Museum Association of Cincinnati have undertaken to organize the work of raising money for a statue of Mr. Reuben R. Springer, which it is proposed to place in the vestibule of the Music Hall. The ladies who have taken the initiative in this matter are in favor of intrusting the execution of the work to Mr. Preston Powers, but there has been some controversy upon the subject, arising from the claims of other artists.

Mr. Preston Powers, says the *New York Evening Post*, will present a statue of his father, Hiram Powers, to Woodstock, Vt., the native town of the parent.

Mrs. Kirtland, of Chicago, it is reported, has completed a model for a statue of Oliver P. Morton, to be erected at Indianapolis.

A monument to Thomas Paine is to be placed in one of the parks of Chicago. Col. Robert G. Ingersoll contributed the receipts at one of his lectures, about \$1,500, towards the fund which is to be raised for the purpose.

#### MISCELLANEOUS.

SHERWOOD STUDIO BUILDING. — Mr. John H. Sherwood announces in a published circular that his new Studio Building at the corner of 57th Street and 6th Avenue, New York, is approaching completion. There are to be forty-four suites of rooms, each consisting of a studio, a parlor, and one or more bedrooms, and supplied with "all modern conveniences." There will also be two dining-rooms in the building.

#### NECROLOGY.

FREDERICK HALPIN died at Jersey City, in February, aged 75, after several months' illness. Mr. Halpin was born in Worcester, England, in 1805, — his father being an engraver of designs for transfer for the Staffordshire potteries, — and came to New York in 1842. His subjects were mostly portraits in stipple, and in their execution he was tasteful and successful in manner and in likeness. Some of his recent works were of the elder Harper brothers, all of them good, but most specially so that of Fletcher Harper. His last two plates, one of a San Franciscan gentleman, the other of a Western lady, he was unable to finish. He

was much worried about them; but the kindly helping hand of Mr. A. H. Ritchie carried them through for him. Mr. Halpin was courteous, rather reserved in manner, but ever ready with a good word or kind deed for brother artists.

CONSTANTINO BRUMIDI, the artist engaged in decorating the interior of the Capitol, died in Washington, on the morning of Feb. 19th, of asthma. Mr. Brumidi was born in Rome in the year 1811, and came to America in 1852.

## FOREIGN ART CHRONICLE.

### ARCHÆOLOGY AND HISTORY.

TOULOUSE — A Gallo-Roman bronze statuette, well preserved, and representing a Samnite gladiator, was lately found by some laborers in the Port Saint-Sauveur.

CHRISTIAN ARCHITECTURE IN CYPRUS.—Mr. Greville J. Chester, in a letter dated Larnica (Larnaca), Jan. 6th, and published in the *Academy* of Jan. 31st, points out that the island of Cyprus presents a most fertile field for the investigations of the architectural student and the ecclesiologist, as it literally abounds with ancient churches (as well as with domestic buildings) of mediæval times. The churches may be generally divided into two classes: (1.) Ancient Greek, in the Byzantine style; (2.) Latin churches erected under the Lusignan dynasty in the Gothic style, and those Greek churches which were built during the same period by architects imbued with Gothic feeling. These buildings, of which Mr. Chester specifies a number, are not only interesting architecturally, but offer material also for the student of painting and of sculpture, as there are found in them frescos, and carved screens with pictures, many of which "will bear a favorable comparison with those of the early Italian painters." In the church at Kiti (the ancient Kition), the most remarkable among the Greek churches visited by Mr. Chester, there is also "a most curious mosaic of the Theotokos, in a blue dress, standing between two angels swinging censers in the early Byzantine manner,"—according to the Bishop of Citium the only mosaic existing in Cyprus,—of a date "scarcely later than the eleventh or twelfth century."

### MUSEUMS AND COLLECTIONS.

THE MUSEUM AT BOULAQ is said to be threatened with destruction. The waves of the Nile bathe and undermine its walls, and the authorities are called upon to take serious measures to prevent further damage.

MUSÉE DE CLUNY.—The grand gallery over the Hall of Carriages is still unoccupied, and is the only room awaiting organization. It is to receive a magnificent chimney-piece lately discovered at Rouen, and M. du Sommerard proposes to place in it a collection of furniture and other objects of the period of Louis XIII.

THE MUSÉE DU GARDE-MEUBLE, Paris, has been opened. The objects exhibited, to be renewed from time to time, will consist of the tapestries and the valuable furniture belonging to the French nation.

THE BRITISH MUSEUM has recently purchased, for the sum of £3,000, the "Crace Collection." According to the *Academy*, this collection is especially valuable from an historical point of view, as it affords an important record of old London, its topography, etc.; but it also contains

some rare old portraits which have an artistic value. The trustees have also accepted "from an eminent collector" a series of portrait etchings by Mr. M. L. Menpes, a young artist who has had a successful career at South Kensington.

### EXHIBITIONS.

THE PARIS SALON OF 1880.—Certain changes in the management of the Salon, principally in the arrangement of the works exhibited, but including also a small increase in the number of medals, have been announced by the Minister. The changes are to raise the educational value of the exhibition, as, in the words of M. Turquet, Under-Secretary of State to the Minister of Fine Arts, "the protection which the state extends to the arts can only have a purpose under republican institutions if these arts contribute towards popular instruction." The exhibition is, therefore, to be more systematically classified. Monumental art is to be given a prominent place; the works of artists *hors concours* are to be exhibited together, and the same plan is to be followed with the works of foreign artists; while those paintings, etc. which must pass the jury are to be hung "in sympathetic groups, so that the works placed in juxtaposition, according to subject and school, may help instead of injuring one another." These regulations have been violently attacked in the papers, prematurely and without sufficient reason, according to M. Gonse in the *Chronique des Arts*. The same writer deplores also "the constantly growing intrusion of politics into the *service des beaux-arts*."

ALGIERS.—The first art exhibition ever held at Algiers, according to the *Chronique des Arts*, opened under favorable auspices on Jan 15th. 5,000 francs each were contributed towards the expenses by the general council, the municipal council, and the civil governor of Algiers, M. Albert Grévy. These sums did not include the prizes offered, and it was also hoped that the government would encourage resident artists by numerous purchases.

AT AN EXHIBITION of competitive sketches for decorative paintings to be executed in several of the *mairies* and schools of Paris, lately held at the *École des Beaux-Arts*, one hundred and fifty artists were represented. The works competed for comprised nine paintings, a ceiling, a cartoon (to be executed at the *Gobelins*), three *dessus de portes*, and two friezes, on which a sum total of 107,200 francs is to be expended.

### ACADEMIES AND SCHOOLS.

ART INDUSTRIAL EDUCATION IN FRANCE.—Sunday, Jan. 11th, an important meeting of artists and manufacturers was held in the Rue Fromentin (Paris), for the